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it is more obvious. To the sculptor the Pharaoh was neither the deceitful tyrant nor the harassed old man weighed under the troubles of his high position, but the impersonal, superhuman embodiment of kingship. He has shown the ruler by divine right, whom it were impiety to accuse of defeat or mortal weakness, unapproachable and immovable, gazing out over his subjects from the height of his aloofness, into eternity. Choice of material, scale, and treatment have all been knowingly used to express the idea of undying majesty. Then, that there should be no question left in the beholder's mind, he has adorned the bases, the thrones, and the backs of both statues with an intricate decoration in hieroglyphs, originally picked out in yellow, setting forth the names and titles of the king. The language is pure bombast to us but to the imaginative oriental—ancient or modern—it would seem no more than the appropriate style for a sovereign and it is surely as Merneptah would have us think of him:

"The God Horus called 'The-Mighty-Bull-rejoicing-in-Truth'; King of Upper and Lower Egypt, Prince of Joy, Lord of the Two Lands 'Binre'-beloved-of-Amon'; the Good God, Son of the Sun God, Lord of Glories, Merneptah-satisfied-with-Truth'; beloved of Amon of Karnak, King of the Gods, given life like the Sun God for ever and ever."

H. E. W.

ANCIENT ARMOR LOST AND FOUND: A MISSING VISOR RETURNS

IF ever there were a resurrection day when there arose not the historical personage himself, but his complete armor, there would be confusion, indeed, in museums of many lands: for the elements of such a suit—and they were many—have been scattered in the course of centuries among national and private collections the world over. Sometimes these pieces are identified accurately in their new home, sometimes they lie unnoticed—to give satisfaction to the armor lover who "spots" them as having belonged to an historical panoply.

As one of many cases in point, we note the rich armor of the Archduke Albrecht of Austria, governor of the Low Countries in 1596. Part of his armor is today in Vienna; other pieces, including most of its horse panoply, are in Brussels, together with a fine shoulder guard added lately by gift of the American collector, Clarence H. Mackay; still other pieces I lately identified in the little Czartoryski Museum in Cracow. And so it goes. The fine armor of Sir James Scudamore, which was acquired by the Metropolitan Museum several years ago, was lacking a number of pieces, which some day will turn up and replace the restorations made. In fact, only a few months ago we purchased the missing left thigh piece and a foot defense, which appeared unidentified in a London sale.

The fact of the matter is that, as time goes on, missing pieces are apt to drift back to the original armor in an almost uncanny way. Indeed, a suit which lacks even a single defense may reasonably find it, and many instances of this kind may be cited. Thus I remember, a few years ago, visiting in Paris the gallery of M. Georges Pauilhac (whose private armory is the largest extant) in company with my distinguished preceptor, Mr. Riggs, who stopped presently in front of a case and pointed out the missing elbow piece of a capital suit he had given to the Metropolitan Museum. "So the fates have decreed you this, Pauilhac,—a thousand congratulations!" I heard Mr. Riggs say. "Yes, my dear friend," replied the other with a smile, "you cannot imagine how glad I was to get it and for a particular reason—I wanted to give it to you!" But such amenities are, unhappily, not at all common. An amateur is sometimes perverse and enjoys keeping in his collection an object which should, on broadly moral grounds, be turned over to another. This was the point of view of a well-known collector in London who discovered that he possessed the beautiful visor belonging to a gilded and embossed helmet in our collection—he was finally willing for us to have it, it is true, but at a price nearly twenty times greater than he had paid for

it. This price we could not pay, so we were obliged to wait with more or less circumspective eyes; after several years the owner died, his collection was sold at Christie's, and there we succeeded in buying the missing piece, Sir Joseph Duveen generously acting as our intermediary at the sale.

So it comes about that we should now speak of the casque and its visor. The

quality of workmanship and a beauty of design which mark the veritable work of art.

The history of the object is as follows: it came to us in the de Dino Collection, and was earlier in the possession of a de Montmorency.¹ Earlier still, passing through several hands, it is figured in 1844 in the work of Asselineau as belonging to the Count Colbert, in whose family it descended from the forebear whose distinction

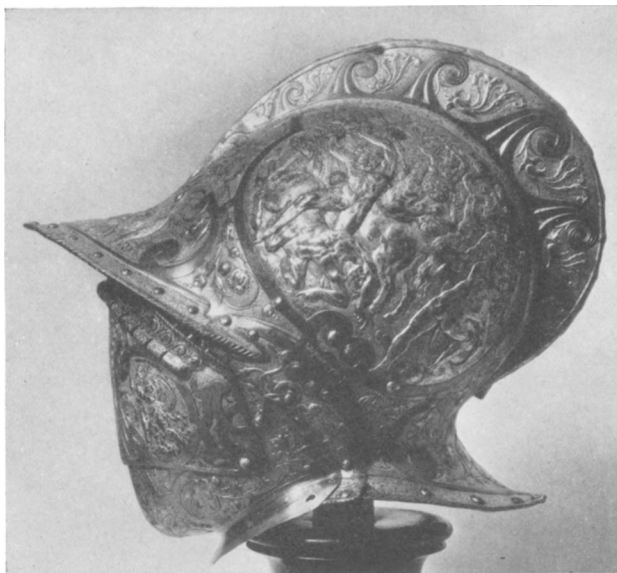


FIG. 1. RENAISSANCE CASQUE, MIDDLE OF XVI CENTURY
WITH NEWLY ACQUIRED VISOR ATTACHED

casque (fig. 1), dating from the middle of the sixteenth century, is a renaissance burgonet, graceful in lines, admirably preserved: in its richly embossed decorations there are centaurs and lapithae, gorgon heads, foliation, Greek honeysuckle and mascarons, these gilded: in contrast, in bright color, are narrow encircling bands and a Greek wave-pattern, the latter developed conspicuously on the crest. All show a

¹I recall an incident in the career of our casque which was narrated to me by Mr. Riggs as he stood before the case in our gallery. "When de Dino secured this prize, he wished to introduce it to society fittingly; so he gave it a dinner party and invited his amateur friends—and during the second empire there were distinguished lovers of armor, including Napoleon himself: the guests ar-

ived and, suspecting that the host had a new treasure to show them, they cast about to discover it, but in vain. It was only at the end of the dinner, when the maître d'hôtel solemnly leaned over the table and removed the central decoration of flowers that the helmet appeared, glittering in the candlelight, and was greeted by tumultuous applause."

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of our casque ceases, though further research may well show who earlier owned it and when and where it was made.

That it belonged originally to a very great personage there can be no doubt, even if we did not know that two of the grand dukes of Florence—wealthy and

mentary material to make clear that it could have been made nowhere else than in France or Italy.

(1) Was it the work of a French artist? Two eminent experts have lately studied our casque, and affirm that it was made in France and that it formed part of Henri



FIG. 2. PORTRAIT OF COSIMO THE GREAT
AFTER A PAINTING BY BANDINELLI

gifted connoisseurs—thought enough of it to make it the only *objet de décor* in state portraits. It would be of great interest, naturally, to fill in the earlier years in its history. But this we may do today only by taking our feet from solid earth—for we know little of sixteenth-century artists and their styles, and are mindful of attributions which play round the heart but come not near the head. In the case of our casque we have, at least, sufficient docu-

mentary material, of which certain pieces are preserved today in the Louvre. The first critic points out that its decoration is French in treatment and design, even its gilding is French rather than Italian: then it belonged to Colbert, and what is more probable than that it was a gift to him from his great master who in turn inherited it from Louis XIII, Henri IV, back to Henri II? Thus reasoned de Cosson (*Dino catalogue*, pp. 32-34): it was only

after his judgment was given that there turned up the Florentine portraits² which show that the casque came out of Italy. None the less, Sir Guy Laking, in his recent monumental work on armor,³ is of the opinion that the conclusions of Baron de Cosson still hold good: the casque is French and of the "Louvre school": it belonged to Henri II: he suggests that its journey to and from Italy was but an episode in its career, that after the death

both of whom, charmed with its beauty, caused it to appear in their state portraits. Then Laking makes clear that it might have been brought back to France by Maria de' Medici, wife of Henri IV, between 1620 and 1630, she having received it from her cousin Cosimo II; indeed, it may earlier have belonged to her father, Francesco I. The pedigree, thus followed, is interesting and romantic—none the less that it may be true. 'Tis a pity only



FIG. 3. PORTRAIT OF COSIMO II DE' MEDICI (DETAIL)
SHOWING THE MUSEUM CASQUE

of the king (1559), Catharine de' Medici gave it to a Florentine kinsman, from whom it passed to Ferdinand I and Cosimo II,

²Their discovery, curiously enough, was made independently and about the same time in three widely separated localities—in New York, in London, and in Florence, by Robert T. Nichol of the Metropolitan Museum, by Sir Guy Laking, and by the Baron de Cosson respectively. Mr. Nichol, I may mention, discovered the identity of the owner of the casque in an interesting way. The portrait (fig. 3), which shows the casque in detail and which now comes to the Museum as a gift, was purchased in New York, 1916, at the Blakeslee sale, in which it figured vaguely as a "Gentleman of France" (it was earlier in the possession of Asher Wertheimer and was sold in London in 1911 at Christie's in the Charles Butler Collection). Mr. Nichol first de-

termined that the order worn by the personage was the Grand Cross of St. Stephen, a Florentine decoration: thereupon, knowing approximately the date of the picture, he looked up portraits of wearers of the cross, starting with the Grand Duke himself—and he had no further to seek. It appears that the present picture is the full length of the portrait of Cosimo II which is preserved in half length in the Corsini Gallery in Florence: it is probably by Sustermans, who was in Florence in 1620. This portrait, by the way, was known by Sir Guy Laking, who confuses it with the painting of Ferdinand I (*op. cit.*, IV, 189).

³A Record of European Armour and Arms through Seven Centuries, IV, 182 *et seq.*

convincing data before we can be sure that our casque was the work of a French artist, even assuming that it forms a part of the panoply of Henri II.

(2) Could it have been made by an Italian armorer? It is hard to believe that either Ferdinand or Cosimo would have been willing to affront the guilds of Italian armorers, then probably the richest and most powerful association of artist-workmen in Italy, by introducing into a state portrait as its single art object one which was French. This would have meant, even to minds less sensitive, that the great art of the Italian armorers, patronized from Russia to Portugal, was now, on the authority of the Medici, to be pushed into second place, supplanted by the work of an unknown artist, in an almost unknown workshop, in a city which many Italians believed was just emerging from barbarism.

No; the Medici would heartily have subscribed to the belief that Italian art was supreme, and research will probably show that our casque was not a French importation. In this direction we may turn to a portrait of another Medici, an engraving printed in Rome and dated 1544 (after a painted portrait by Bandinelli) of Cosimo the Great (fig. 2). The portrait, for which I am indebted to my friend, Dr. George W. Kosmak, shows a wonderful armor of parade, which is of a type, date, and style corresponding closely with our own helmet. This, indeed, may even have been a *pièce de rechange* of the panoply; for, in the fashion of the day, rich harnesses were usually provided with head-pieces for various functions: thus, a burganet would be intended for light use, and the *salade* of the engraving, with its imposing crest, altogether for parade. Similar to the pictured armor is our casque in the following regards: general spacing of medallions, encircling strapwork, combat with centaurs (sides of casque, continued on *épaulières*), erotic motive (sides of *bufle*, continued on *plastron*), head of Medusa (cheek pieces, repeated on shield), *masccaron* (horned lion of brow-region, correlated with horned bat of knee defenses, or goat-horned sheep's-head of shoulders), Greek wave-pattern (in crest, correspond-

ing to border of thigh plates). There are differing details, it is true, but these may fairly be accounted for in the license of an engraver who eliminated or changed a detail in the interest of a clearer picture.

But the superb armor of the great Cosimo, could even this have been made by a French master? This is hardly probable: such an armor would date from the time of François I, before 1544, and would have taken, we believe, at least ten years in its making; and who then in France could possibly have had the technical proficiency to have executed such a suit? At that time, in fact, the King of France was importing his artists (like Cellini) and art works from Italy, not sending them thither. On the other hand, this was the great epoch of the production of parade armor in Milan, Venice, and Brescia, when the Medici were assembling their armory. And among the artists whose works were represented in Florence was Bartolomeo Campi (it was he, according to de Cosson,⁴ who produced the embossed armor now in the Bargello, cf. a shoulder piece now in the Metropolitan Museum in the Riggs Benefaction), who may well have executed the present casque. In any event, if this headpiece belonged in truth to the armor of Cosimo the Great, it becomes perfectly clear why his son Ferdinand and his grandson Cosimo wished it to appear in portraits of state.

Returning now to our visor (fig. 1), which is really a face defense, or *bufle*. What is its pedigree, and how may it be identified with our casque?

Of its later history little is known. The English amateur from whose collection we purchased it, secured it at the Segurier sale in 1903, it having been bought for him by Sir Guy Laking. Laking in 1904 recognized it as belonging to the "Colbert" casque when this casque passed through his hands at Christie's, at the time when the Museum purchased the Dino Collection. He described in his great armor work (*op. cit.*, IV, 187) how he sent for the *bufle* immediately and found to his delight that "it took little time to fit the *bufle* to the

⁴ Baron C. A. de Cosson, *Notizie su diversi pezzi d'armatura provenienti dall'antica Armeria Medicea*, L'Arte, vol. XVII, Fasc. V-VI.

casque, the headpiece and the face guard immediately locked together, as in almost affectionate embrace, after their three hundred and forty years of separation!" It is clear that the visor belongs to the casque (fig. 1): it adjusts accurately, the small hook fitting into its peg-fastener; workmanship, preservation, and metal are the same; the rivets correspond, even the washers of the rivets and the scraps of lining they still hold in place; moreover, since the visor was cleaned, the gilding reappears in similar degree and tone. But the best evidence that it belonged to our casque is that it appears actually in place in our early portrait (fig. 3). It has lost its bib-plate, it is true, but elsewhere it corresponds to a nicety. The amorini in the picture, the leafwork, the encircling bright bands are just as they occur in the object itself. There is proof, then, that the buffe was attached to its casque as late as 1620.

There can be no doubt, finally, as to the identity of our casque and buffe with the one pictured in the Florentine portrait. An object of such importance, "one of the most beautiful of the period" (Laking), "une des plus belles bourguignotes que l'on connaisse" (de Cosson), is not known in duplicate, if for no better reason than that it could be made only by a great artist who would rather devote his talent and his year's labor to producing a work of independent merit. Nor would a patron be apt to pay for a copied helmet the formidable price of a *chef-d'œuvre*. In a word, the casque and its picture agree in extraordinary detail. The foliation, the mythological personages, the strapwork, all are present: slight variants occur only in the crest and on the brow. Here no mascaron is present in our picture, but we have, none the less, good reason to believe that it existed in the painter's model; for, though he omitted to introduce the face of the lion, he copied accurately its horns; hence we justly conclude that he omitted the mascaron only when he finished the picture in his studio, perhaps for some technical reason, e.g. that it did not appear well in perspective.

B. D.

A NOTE ON THE PHYFE EXHIBITION

THE furniture from the workshop of Duncan Phyfe, shown in the loan exhibition¹ which will continue until December fifteenth, bears decidedly a message for furniture designers and cabinet-makers today. One impression which is given by the exhibition as a whole is the complete naturalness of the style in which Phyfe worked and the ease with which he gained the qualities which he desired. There is no suggestion of striving for effect, but the furniture as a whole possesses a marked consistency and a reality devoid of affectation.

This is certainly no accidental result. It bespeaks on Phyfe's part, first of all, a more than ordinary skill and training in design, combined with a justness of taste which led him almost unerringly to employ those design forms and decorative details which would harmonize correctly one with another.

In the broader aspect of his design, his work is marked by very real freedom in the use of proportion. He obviously employed no hard and fast rules for proportions such as those found in certain architecture of the eighteenth century. This freedom of his—the result of adequate training and experience—enabled him to respond to changes of contemporary taste. In the group of furniture showing Directoire influence are noted that attenuation of vertical proportion and the delicate relation between vertical and horizontal members which characterized not only the furniture of that period, but the architecture and costumes as well. This proportional relation is not confined to the woodwork alone, but is employed, perhaps intuitively, in the studied relationship between the voids and solids of the design.

The flexibility of proportion which marks Phyfe's work as that of a master-craftsman is equaled by his freedom of line. Whether in the simple rectangular construction of

¹Additional lenders to the Phyfe exhibition whose loans arrived too late for mention in the last BULLETIN are Mr. and Mrs. Albert R. Searles, Miss Cornelia V. R. Delafield, Mr. and Mrs. Joseph H. Portugal, and Mrs. A. R. Peabody.